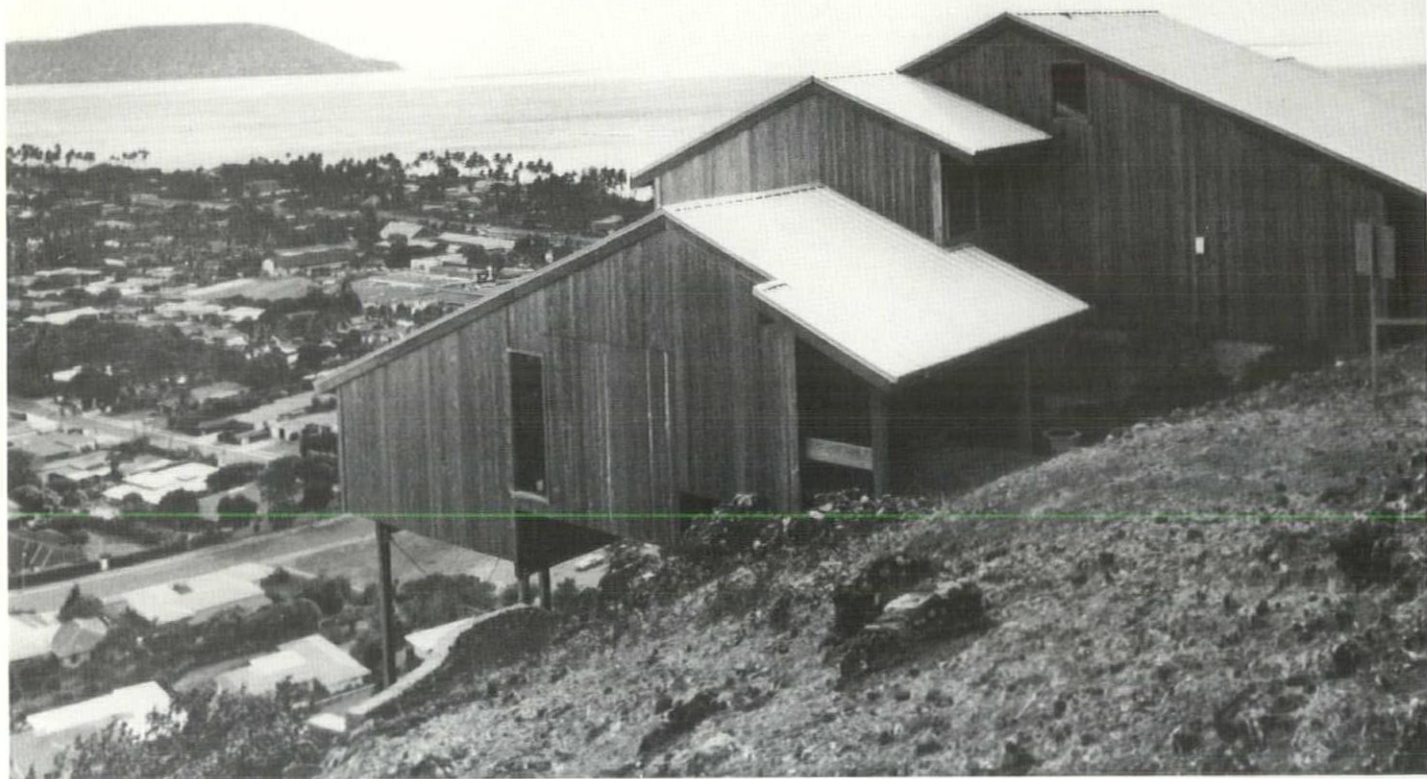


December, 1978





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# HAWAII ARCHITECT

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December, 1978

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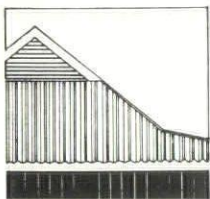
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## HISTORICAL

# Pioneer Architects and Builders Of Honolulu—Part II

by CHARLES E. PETERSON, FAIA

In 1871 His Majesty Kamehameha V thought he was ready to replace Kekuanaoa's old Iolani Palace. A building of considerable magnitude was desired; it was decided to go outside of Honolulu for the design. The Superintendent of Public Works, Robert Stirling, wrote to the Hawaiian Consul in Sydney, Australia, as follows:

*It is the intention of this Govt. to build a Royal Palace . . . but as we have no architect here, capable of designing such a building, and as architects in Northern Countries would not be likely to have a proper appreciation of the nature of the climate of these Islands and its requirements, it has appeared to his excellency, that in Sydney, where the summer climate is very similar to ours, an architect might be found more likely to be able to design an appropriate building.<sup>78</sup>*

Two Sydney architects—G. Allen Mansfield and Thomas Rowe—promptly prepared plans, which were shipped to Honolulu. One of Rowe's two schemes was selected but the King lost out. Remarkably enough, the floor plans were modified by the Public Works Department and built as a courthouse and office building although the design was intended for a royal residence. This structure, first called the "*Ali'i-Iolani Hale*" is known today as the Judiciary Building. Handsome and quite English in character, it still stands on King Street, facing the second Iolani Palace built by Kalakaua a decade later.

Robert Lishman, "Architect and Builder," was connected with the construction of the Judiciary Building. An Englishman, he came to Honolulu by way of Sydney in 1871, or just before the building was started.<sup>79</sup> He is said to have been invited by Stirling, and may have been named by Rowe himself to interpret the plans during construc-

tion. Lishman's part seems to have been that of superintendent of construction.<sup>80</sup> In 1874 just after Kalakaua's election, Lishman prepared sketches for a new Palace but these were never used.<sup>81</sup> The only executed design with which Lishman is credited is that for the Gothic Revival Tomb of King Lunalilo still standing in Kawaiahao church yard.<sup>82</sup> His thirty-one years in Honolulu, however, seem to have been busy ones. He held the positions of Superintendent of Public Works and Superintendent of the Water Works.<sup>83</sup> He was also engaged in quarrying stone and dairying. Lishman was named as "Superintending Architect" for the Lunalilo Home for the aged (cornerstone 1881),<sup>84</sup> "Chief Builder" for the Central Union Church (1890-92),<sup>85</sup> and supervisor for the chancel of St. Andrew's Church and for the Bishop Museum. His death came through an accident on May 12, 1902.<sup>86</sup>

For three and a half years Thomas J. Baker was active in Honolulu. He had been a bricklayer and builder in San Francisco for several years,<sup>87</sup> coming to the Islands on the *City of Sydney* in June of 1876.<sup>88</sup> Like Osborne, he first appears in the newspapers with a proposal to make brick.<sup>89</sup> His advertisement begins in the *Gazette* for November 4, 1876:

T.J. Baker  
ARCHITECT  
AND BUILDER

Plans and specifications  
furnished at reasonable  
rates. Address, Post Office  
Honolulu, H.I.

Business developed quickly for Baker. In 1877 he built a two-story store for C. Brewer, Es. called by the *Advertiser* "the finest looking and perhaps most substantially built structure in Honolulu (aside from the Government House) . . ."<sup>90</sup> A little later he was busy with a new bank building for Bishop & Co. at the head of Kaahumanu Street.<sup>91</sup>

This was followed by a "splendid two-story brick mansion" for Mr. Henry May, the grocer, on Bere-tania Street<sup>92</sup> and a two-story building for T. Cummins at Fort and Merchant Streets.<sup>93</sup>

Baker enjoyed a good press and was one of two architects invited in 1879 to submit sketches for King Kalakaua's new Iolani Palace.<sup>94</sup> Baker's plans with their towers and verandahs were preferred by His Majesty and he was appointed architect at a commission of two and a half percent of the cost, which was estimated to be \$65,000. Baker was "to do all the work done by Architects in Like cases," while the Minister of the Interior was to make purchases, let contracts, and superintend the work.<sup>95</sup>

The purchase and hauling of materials had begun early in the year and a contract with E.B. Thomas for brick masonry was signed September 30. But all did not go smoothly. A quarrel developed with the Minister of the Interior, Samuel C. Wilder, over the delivery of plans and control of the work. Baker claimed that he had delivered "all the plans necessary and that it was the business of the architect as "Chief Artificer" to superintend the construction. It was probably Baker's first real commission as an architect—previously he had handled only construction—and he went out of his way to defend what he conceived to be the prerogatives of the profession. When the Minister claimed the responsibility of running the job through his Superintendent of Public Works, Baker declared such an arrangement would be "a procedure unprecedented in the history of Architecture." The situation soon reached the point where the contenders had to write everything for the record. The contractor alleged that Baker's foundation plans were in disagreement with each other and that he would have

Continued on Page 12

HAWAII ARCHITECT



Charles E. Peterson FAIA has had a sporadic but long association with Hawaii and in the field of architectural history has left many positive contributions to the Islands. Peterson is a native of Minnesota who graduated in 1929 from the University of Minnesota. He now resides in Philadelphia, where he is busy restoring two houses on Society Hill for his own use.

Peterson's many years as an architect and landscape architect with the National Park Service saw him prepare development plans for many national parks and historic sites and act as the architect on many historic building restorations. He is the originator of the Historic American Building Survey (HABS) and a founding member of the Association for Preservation Technology (APT). He served as president of the latter group and of the Society of Architectural Historians, and has written numerous articles on Early American building design

and construction.

His awards and honors are extensive and in 1962 was chosen to be a Fellow of the American Institute of Architects.

Hawaii and Charles Peterson began their relationship during World War II when he was stationed at Makalapa as chief of the Advanced Base Engineering Division. In spite of long wartime hours he still found time to research old manuscripts and newspapers to learn more of Iolani Palace and the architectural history of Honolulu.

After the war he returned to Hawaii several times: to organize the first two HABS programs, and once to help the Junior League set up the Friends of Iolani Palace.

Hawaii Architect is happy to have permission to run this article. Our space limitations required that it be carried in two parts. The first part appeared in the November 1978 Hawaii Architect.



Lunalilo Tomb



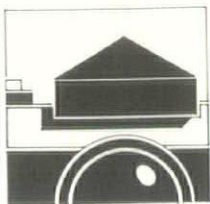
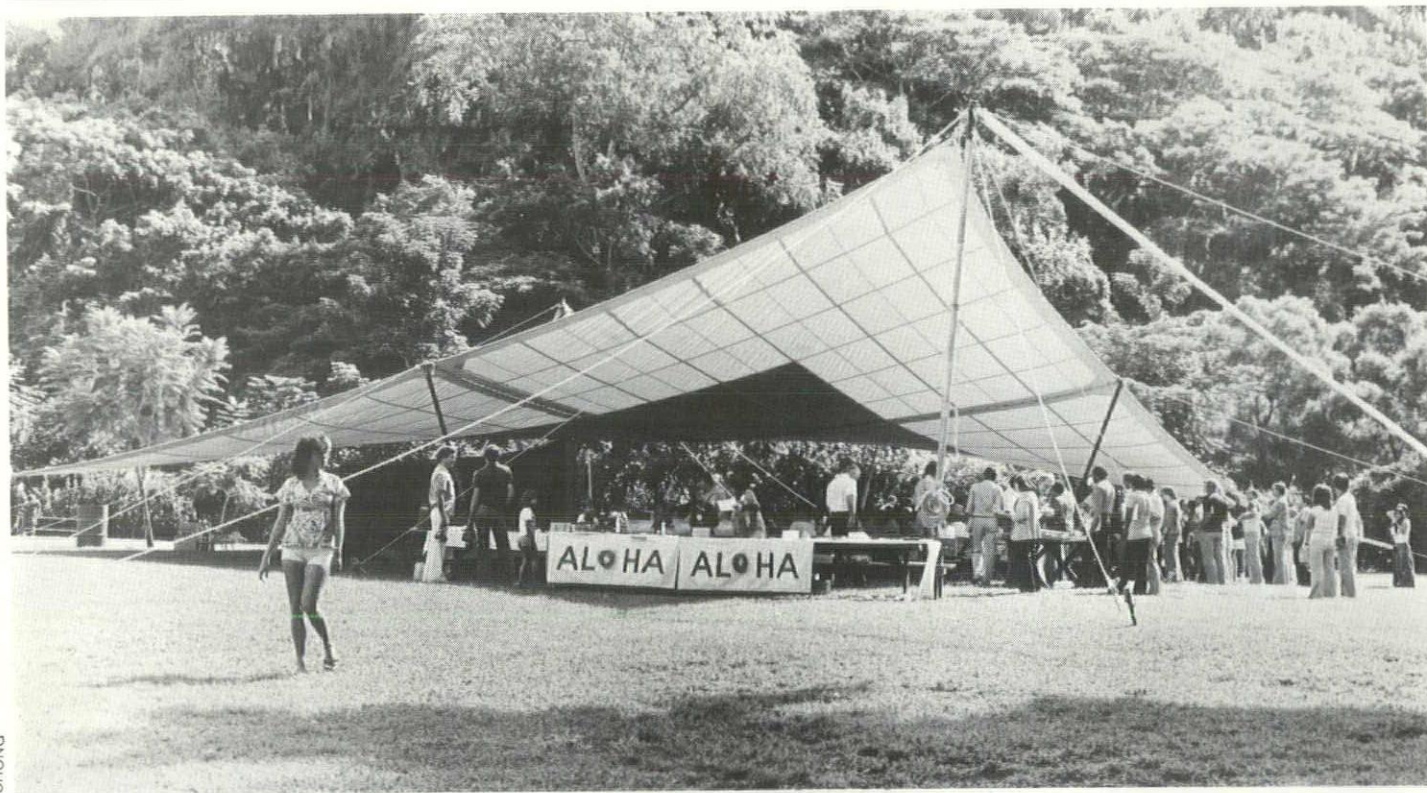


PHOTO FEATURE

# HAWAII SOCIETY AIA CONVENTION—1978

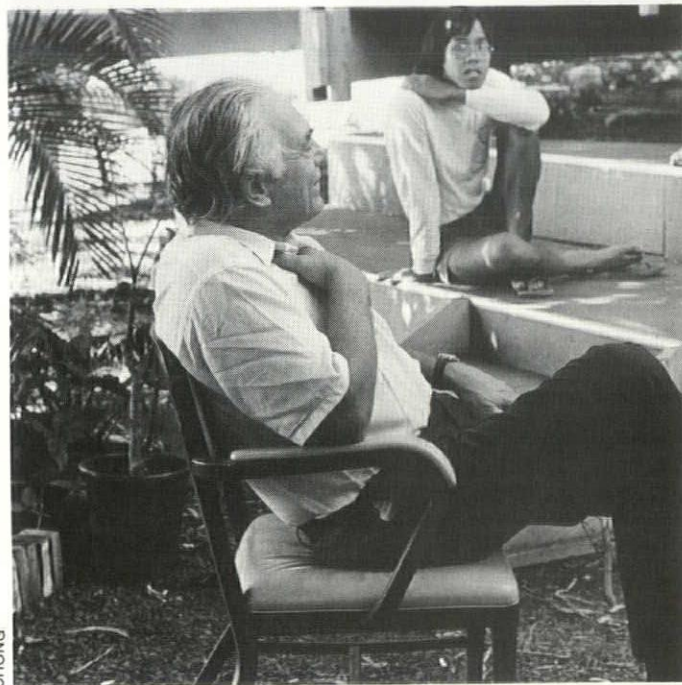


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**Finishing Touches**



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**Harry Weese FAIA, Keynote Speaker**

Continued on Page 20

HAWAII ARCHITECT



# Lone Star's prize winning LakeView —where Ceramic Tile spells quality ... speeds sales

The appeal begins  
at the entry  
... the clincher is the kitchen  
counter tops of tile



*Robin Wilson and LakeView kitchen counter top*

**The project:** LakeView, Enchanted Lakes, Kailua  
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**Architects:** Hogan, Chapman, Cobeen, Weitz, Desai  
& Associates

**Interior Design:** Ron Kats ASID  
**Landscape Design:** Hawaii Design Associates  
**Contractor:** Lone Star Hawaii Inc.

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# Architects, Communities and Urban Conservation

by MICHAEL JAMES LEINEWEBER, AIA

Many government, professional, and institutional owner-builders have found that renovation and adaptive reuse of existing structures has enhanced their image and acceptance in the community. In refreshing contrast to the worst examples of brand new "Historic Architecture," we also have existing buildings which offer character, value, and location, and which are serving as worthwhile precedents for restoration and adaptive reuse.

Many of these examples are being documented in both the professional and the popular press. Perhaps the latter is the more significant development. The existence of a discerning public client group, capable of recognizing the value of substance vs. superficial style, is essential to the authentic conservation and reutilization of existing building stock.

Conservation of older buildings is emerging as both an architectural and economic ethic. Urban conservation has developed value both in the dollars of development economics, as well as in the more difficult to quantify costs of political and social disruption resulting from destruction of scenic, cultural, and historic places and lifestyles. Even for the corporate accountant or chief executive officer, concerned primarily with near term economic realities, the financial options of conservation and adaptive reuse are increasingly attractive. The Tax Reform Act of 1976 offers places listed on the National Register accelerated five year depreciation of rehabilitation expenses.

Other less tangible qualities, such as architectural character, a sense of continuity and permanence, or image in the community are difficult to price out, but are significant marketing assets. Coupled with often prime locations in city center areas, structures conserved and renovated often command premium rental rates.

Even with the large potential for



redevelopment appreciation, there are probably more than the usual share of unknowns in an old property. Only an informed assessment of the existing condition of a place, coupled with realistic allowances for the costs of stabilization, restoration, or adaptive reuse of existing spaces, should be used as a basis for pro-forma project financial projections. In this respect, development of cost data based on comparable work is essential both for cost estimating and for successful contracting and negotiating.

The development of lenders and builders with a track record of success and costing experience in older buildings is also essential to move adaptive reuse projects smoothly from conception through realization. As awareness of the

hidden values existing in older buildings grows, demand will push up the cost of property acquisition. Increased purchase prices will reduce the spread between what a developer can now pick up an old structure for, and what he can renovate and market the structure for.

One effect of this reduction in spread will be a continuing requirement for both architects and developers to apply a rigorous and rational approach to the conservation and redevelopment of old buildings.

Despite growing awareness and professionalism in the utilization of our existing urban assets, our cities have a sorry history of loss and destruction of this material. Pyromaniacs, and their more socially

**Continued on Page 10**



# Architects, Communities and Urban Conservation

Continued from Page 9



LEINWEBER

acceptable counterparts, arsonists, have had a field day in the elimination of vast areas of urban heritage.

Property speculators and urban renewal agencies have employed the torch and the bulldozer to clear and evict in areas where the quality of the building stock or the resistance of the occupants has conflicted with redevelopment plans. These plans have often been implemented with "search and destroy" tactics, using well organized and fed-

erally financed urban renewal interests against "urban guerrillas" fighting to save neighborhoods and lifestyles.

The systems of political patronage and payoff by some developers, architects, and contractors are such an overriding reality to the participants, that they are really unable to comprehend the value of the existing urban fabric and the lives and cultures that it could support.

The participants in this system cannot understand why people would want to live in urban environments under conditions put on them by non-occupant owners, speculators, and municipal administrations. There seems to be a pervasive belief by the participants that they have to destroy the existing city fabric in order to make a profitable redevelopment.

Urban conservation often seems to militate against assembly of the



"super blocks" that have been preferred by lending institutions, developers, and consequently, politicians. While the "big is beautiful" attitude is undergoing a profound transformation in society as a whole, the perceived realities of some development interests may lag perceptably.

On the other hand, entrepreneurial developers, using alternative sources of financing, have been able to leverage the acquisition and development of smaller, deteriorated urban properties. The economics of adaptive reuse and conservation of existing buildings often makes better economic sense to them than demolishing starting all over again. The economic utilization of existing floor area can exceed that allowed in a new structure on the same site.

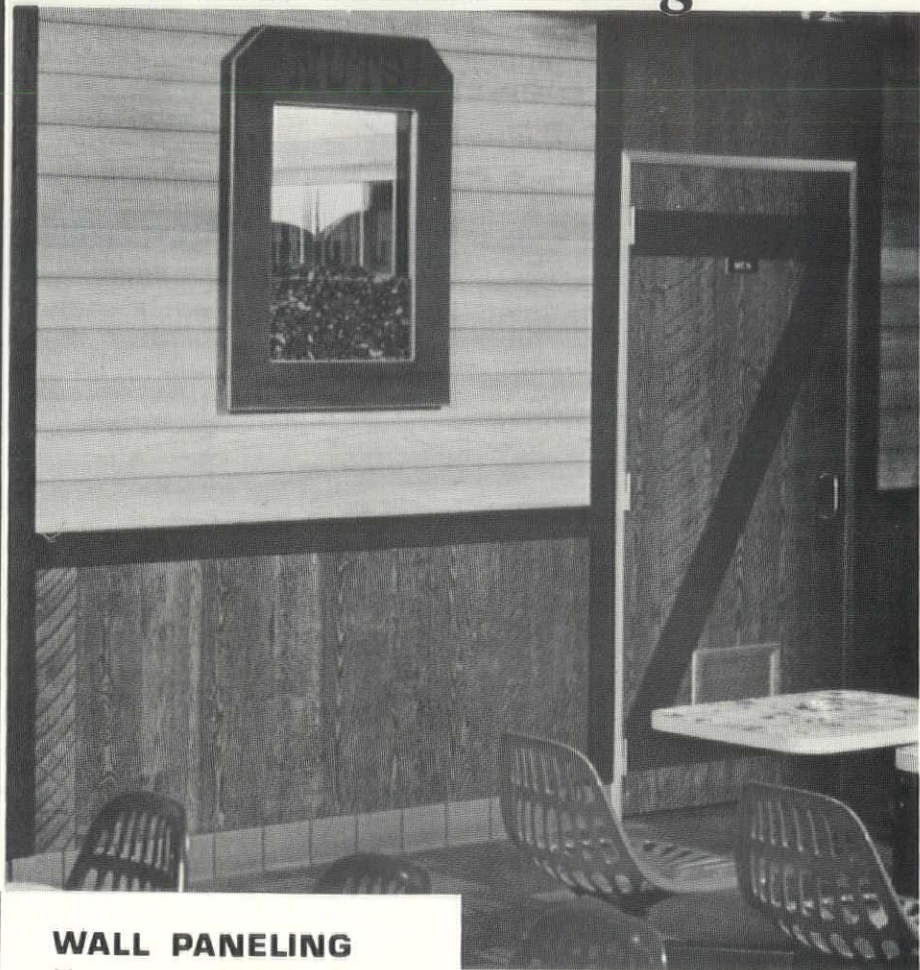
**"... part of the sterility of 'urban renewed' cities lies in allowing people places and activities to be engulfed by endless super-blocks ..."**

Given the proper incentives, smaller entrepreneurial redevelopers can restore our urban areas to the people oriented, people scaled environments that characterize livable cities and streets. A part of the sterility of "urban renewed" cities lies in allowing people places and activities to be engulfed by endless super blocks, serviced by endless roads, producing urban areas of bleak visual sterility, inhuman scale, and nonfunctional, wasteful activity patterns.

If ethnic, and professional responsibility to both the client and the community are taken seriously by design professionals, they should be able to respect the urban environments in which they work, and provide professional consultation that recognizes and incorporates the diverse elements of our urban heritage. **HA**



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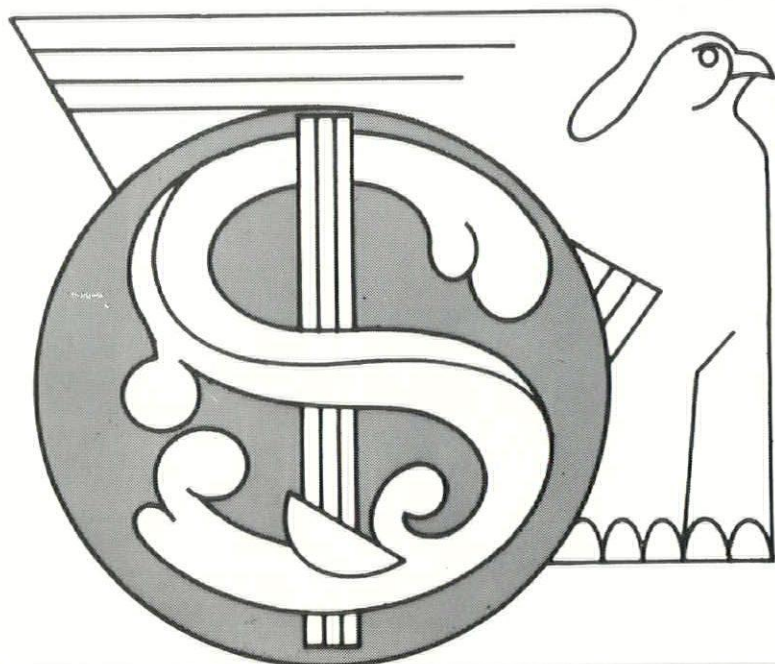
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## Pioneer Architects

Continued from Page 5

to stop work unless more drawings were furnished. The Superintendent of Public Works refused to give in and His Majesty's Cabinet Council passed a resolution backing him up. Baker's subsequent reply was considered "insulting in its tone," and a voiding of the agreement was threatened.<sup>96</sup>

After the laying of the cornerstone on December 31, the quarrel continued. On January 17, 1880, Baker was paid \$1,000 for plans and services and this apparently ended his connection with the Palace. The *Gazette* for February 11 announced that he had given up the work and had been succeeded by an architect from San Francisco. Baker sailed on February 25 for Australia and apparently never came back.

The architect to succeed Baker at the new Palace was Charles J. Wall, an Irishman who came to Honolulu by way of California.<sup>97</sup> Because none of the original drawings for this building have been preserved, it is impossible to judge the share Wall had in the design as built. According to the *Gazette* he had "skillfully modified and improved" some of the objectionable features of the original design.<sup>98</sup> The *Advertiser* stated that he was "employed to make the detail drawings from the first architect's plans."<sup>99</sup> He was succeeded by Isaac Moore after about nine months.<sup>100</sup>

Wall designed several well known buildings which illustrate the varied and imaginative character of late Victorian architecture. These included the two-story brick Music Hall (built 1880-81) on King Street opposite the Palace. The exterior, decorated with pilasters and crowned with a cupola, is known from photographs. Contemporaries thought the interior well decorated but poor as to acoustics. It was described by M. Forsyth Grant:

*The house is a pretty one,*





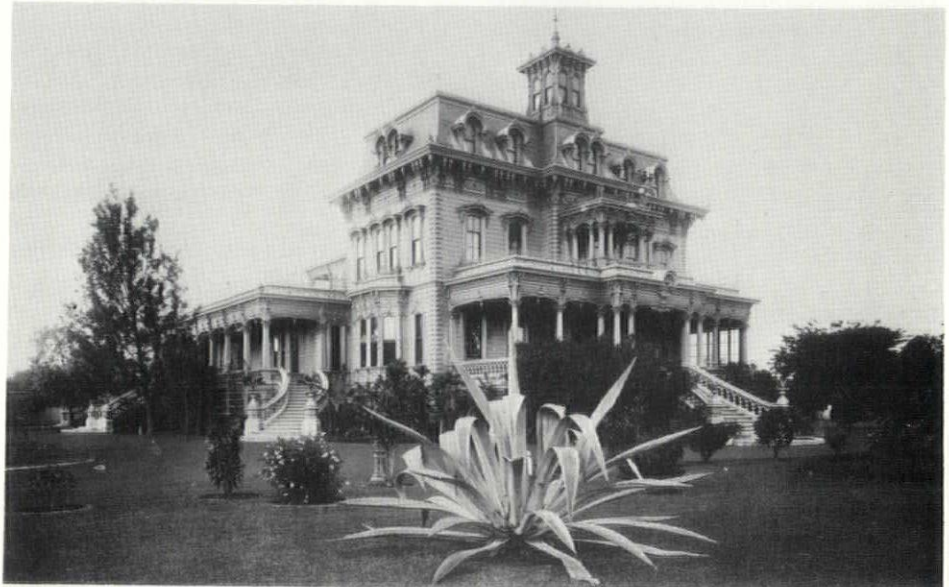
Music Hall

*fitted up in bright crimson, and well lighted. Only two boxes, but both very large; in the one opposite was His Majesty, and his sisters, Princess Lydia Liliuokalani, and LikeLike . . .*<sup>101</sup>

He also designed Kaumakapili Church (cornerstone 1881, dedication 1888), a large Gothic brick structure with twin steeples which replaced the Reverend Lowell Smith's adobe church,<sup>102</sup> the Lunalilo home for the aged, a large rambling stone building,<sup>103</sup> and a building for St. Louis College, which collapsed soon after completion.<sup>104</sup> The architect died at Honolulu on December 26, 1884.<sup>105</sup>

Isaac Moore, third and last architect of the Palace, had his office at George Lucas' planing mill<sup>106</sup> and was himself a woodworker, having been a partner in a San Francisco firm doing that kind of work.<sup>107</sup> We know little of his activities except for a single news item in the *Advertiser*. This shows that he was much concerned with the decoration of the Palace, having designed the plasterwork of the verandah ceilings and supervised the "chaos of workmen, mouldings and carving" in the Throne Room.<sup>108</sup>

While the Palace was under way Princess Ruth Keelikolani was giving "that upstart, Kalakaua" some architectural competition with her new house the *Hale Keoua* on Emma Street.<sup>109</sup> The architect of this spectacular wooden mansion was Charles J. Hardy, a Chicagoan,<sup>110</sup> of the Enterprise Planing Mill in Honolulu. The extent and elaboration of the woodwork must have made it the company's prize job and the gaslit interior was celebrated for its ornate plasterwork and frescoes.<sup>111</sup> Also associated with this firm, who considered themselves "Architects and Builders"<sup>112</sup> as well as woodworkers, was James G. Hayseldon, who sometimes advertised on his own<sup>113</sup> and



Princess Ruth House

who designed and built in 1882 the Wilder & Co. store notable in its day for having an elevator and a decoration of fancy brick.<sup>114</sup>

To make the list of architectural designers as nearly complete as possible four more contractors should be mentioned. G.W. Page, said to have been a Boston architect, was in Honolulu a little over a year. The Masonic Temple, a two-story stuccoed brick building erected in 1879 at Queen and Fort Streets, seems to have been his only commission although he maintained an office and ran a "professional card" in the *Advertiser* for several months. He submitted sketches for the new royal palace, but he lost out to Baker and sailed back to the mainland on November 25, 1879.<sup>115</sup>

Linton L. Torbert, who had a lumber yard on the Esplanade, contracted for buildings with "no extra charge for Plans and Specification."<sup>116</sup> He seems to have had a Pennsylvania background<sup>117</sup> and to have appeared in the Islands as a planter on the Island of Maui about the time of the California Gold Rush. Not much has come to light

about Torbert's architectural work. He was paid for plans for the Hawaiian Hotel<sup>118</sup> and after his death in 1871 his architectural library was offered for sale.<sup>119</sup>

Another name is that of G.W. Lincoln, contractor and builder, who respectfully solicited orders for "Designs, Plans and Specification, for Dwellings, Stores, Public Buildings, Halls, Hotels, Mills and Works of every description . . ." and is known only to have built a new saloon for *E.S. Cunha* in 1881.<sup>120</sup>

A fourth contractor, H.F. Bertelmann of 86 King Street, advertised "plans and specs furnished" in 1892.<sup>121</sup>

At the very end of the Monarchy two additional firms had set up in Honolulu—both in the Spreckels Block. These were Palmer<sup>122</sup> & Richardson and Clinton B. Ripley. Ripley (1849-1922) was a native of Maine who had come by way of California. He was soon afterwards to enter into partnership with Charles W. Dickey (1871-1942) and found the first modern partnership in the city.

From this account of architect-

**Continued on Page 18**



# Proposed Hotel Street Transit Mall

AKIRA FUJITA, Acting Director, Dept. of Transportation Services, City & County of Honolulu

Over the past five to ten years the Central Business District (CBD), the business and financial hub of Honolulu, has experienced tremendous growth. The labor force today is more than 30,000 while the business/commercial floor area is nearing 9 million square feet. Residential units have increased from less than 1,000 to some 2,000 units. Similarly parking stalls in the CBD has increased by 35 percent to its present 13,500 stalls. Additional developments are under construction or are being planned.

To meet the traffic and transportation needs related to the CBD growth, the City instituted various transportation system management (TSM) improvements, i.e., maximizing the use of the existing transportation facilities including one-way streets, traffic signal improvements, transit improvements and other TSM actions. Additionally, Beretania Street and the streets mauka of Beretania (Smith, Mau-

nakea, and the rest) have been improved over recent years.

The improvements when instituted were effective; however, with the continued CBD growth, the transportation facilities are being strained. If steps are not taken, the mobility, access and circulation conditions in the CBD which are sluggish today will continue to deteriorate.

## PROPOSED SOLUTION

Accordingly, it was the intent of the Department of Transportation Services to seek and propose a near-term bus option as a means to improve the CBD mobility, access and circulation for the east-west corridor, one that was consistent with the City General Plan and the long-range rapid transit program.

## CBD ALTERNATIVE BUS STRATEGIES

Five CBD alternative bus strategies were evaluated and are described as follows:

B1—Operate buses two way on Hotel Street as presently operated—all buses stop at all bus stops. Ultimate goal is to convert Hotel Street to a two-way transit mall.

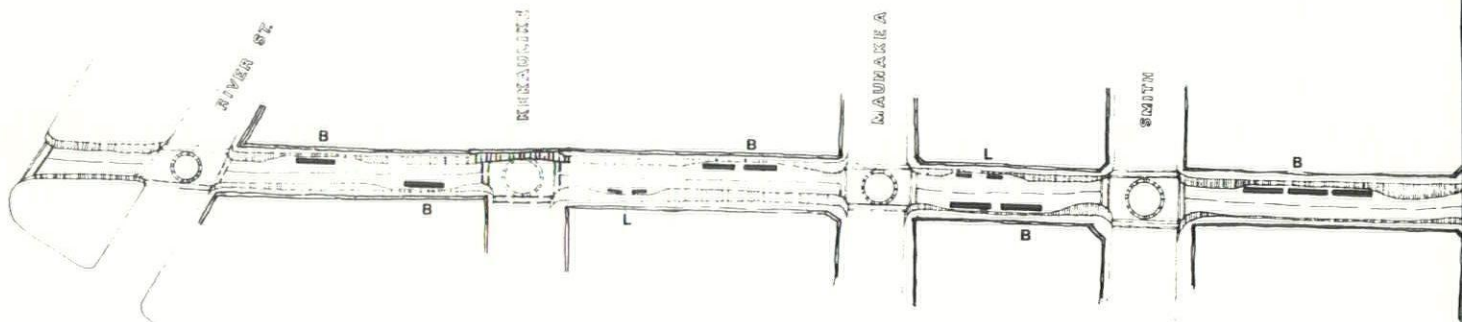
B2—Operate buses two way on Hotel Street in skip-stop operation where possible with three lanes to allow for bus passing. Hotel Street to basically remain as existing.

B3—Operate buses one way eastbound on Hotel Street and westbound on Beretania Street (see note below).

B4—Operate buses one way westbound on Hotel Street and eastbound on Beretania (contra-flow operation). See note below.

B5—Operate buses one way westbound on Hotel Street and eastbound on King Street (see note below).

*NOTE: For strategies B3, B4 and B5, essentially one lane of each street is reserved for buses. On*





*Hotel Street commercial and emergency vehicles will be permitted. Also, each of these three strategies permit Hotel Street to ultimately become a one-way transit mall.*

The evaluation of the five strategies was made on a comparative matrix basis by using major factors as: traffic disruption, service to CBD, rider convenience, operational problems, traffic safety, bus speed increase, CBD environment, and long-term objectives.

As a result of the foregoing evaluation, it was concluded that the near-term alternative bus strategies B1 and B5 were far superior when compared against the other three. Furthermore, Strategy B1 is rated better than Strategy B5.

1—Adopt in principle the con-

cept of a two-way bus transit mall for Hotel Street without pre-empting the Development Plan process or foreclosing the planning for the long-range rapid transit system.

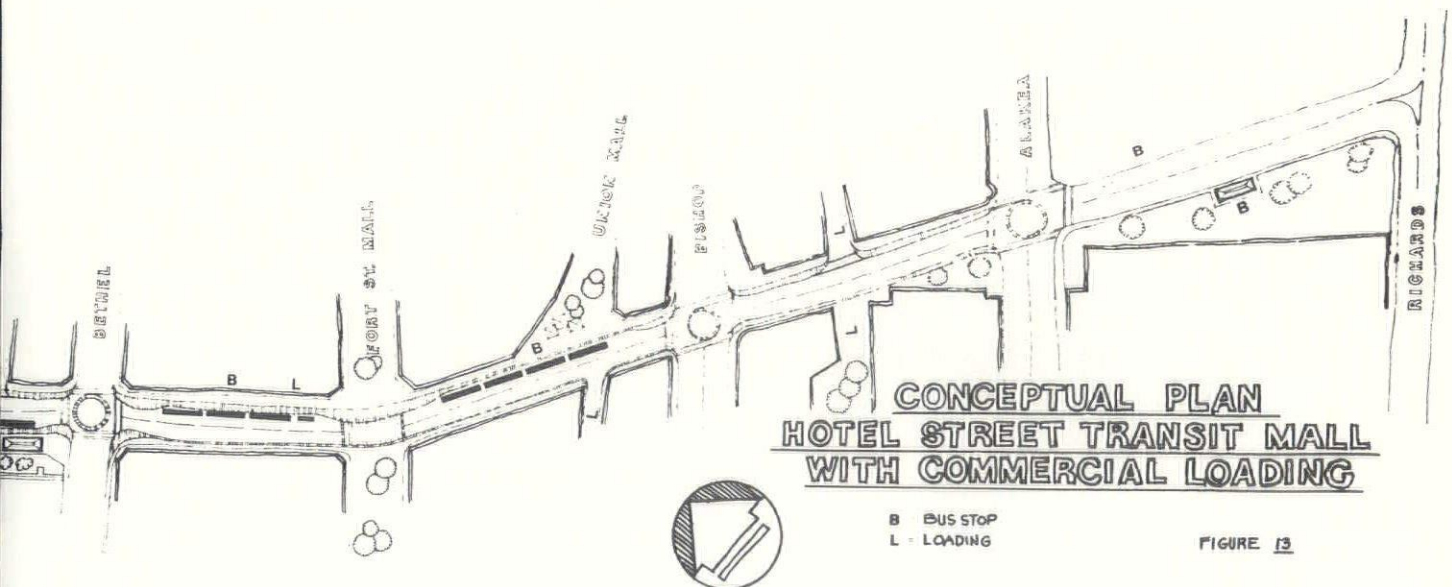
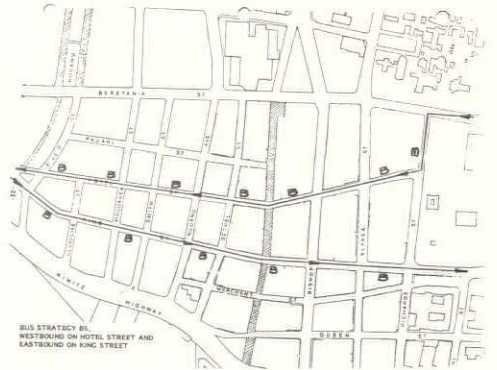
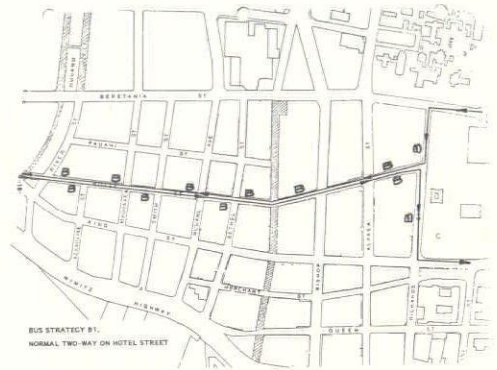
2—Identify and initiate an incremental two-phase implementation program leading toward the Hotel Street mall concept consistent with the Development Plan's long-range transportation planning.

- Early Action Implementation Phase
- Subsequent Implementation Phase

3—All plans and actions must be thoroughly aired and discussed with neighborhood, citizen, business, civic groups and the City Council before implementation.

The recommendations presented by DTS resulted in the formula-

**Continued on Page 16**





# Proposed Hotel Street Transit Mall

Continued from Page 15

tion of an incremental implementation plan.

Currently, the Department of General Planning is working with the community in formulating the Development Plan (DP). Actions taken to implement the Hotel Street transit mall are to be consistent with the DP and with the City's own transportation policies and plans. At each step of implementation of the Hotel Street Mall plan, the City's transportation plans and policies are to be examined for compatibility, so that major investments are made to be cost effective. For example, major expenditures should not be made at any phase or time that extensive redevelopment or building of a rapid transit station might be contemplated.

## Early Action Implementation Phase

**Step 1**—Develop broad concept and basis of plan. Eliminate all left turns from Hotel Street to all cross streets between Richards and King Street. Adjust signals, signs and pavement markings. Implement bus operations plan.

**Step 2**—Provide alternative access for private and commercial vehicles. Control usage of Hotel Street by commercial vehicles and taxis by establishing specified loading zones and time intervals for usage. Implement bus operations plan.

**Step 3**—Eliminate all private cars from Hotel Street between Alakea and King Streets. Adjust signals, signs and pavement markings. Implement bus operations plan.

**Step 4**—As new developments

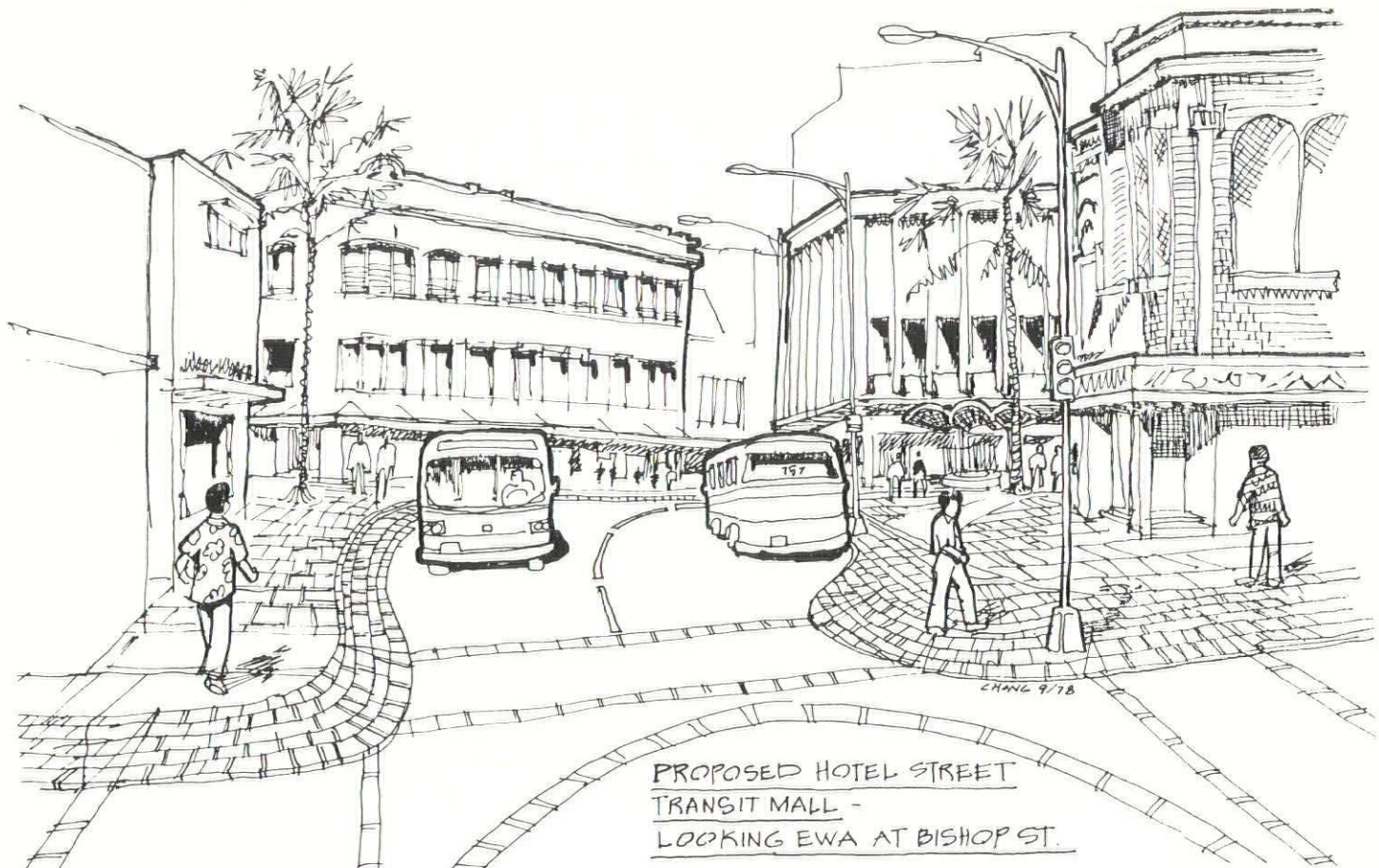
are being planned and designed, encourage merchants, developers and landowners to seek access to loading and unloading facilities from streets other than Hotel Street.

## Subsequent Implementation Phase

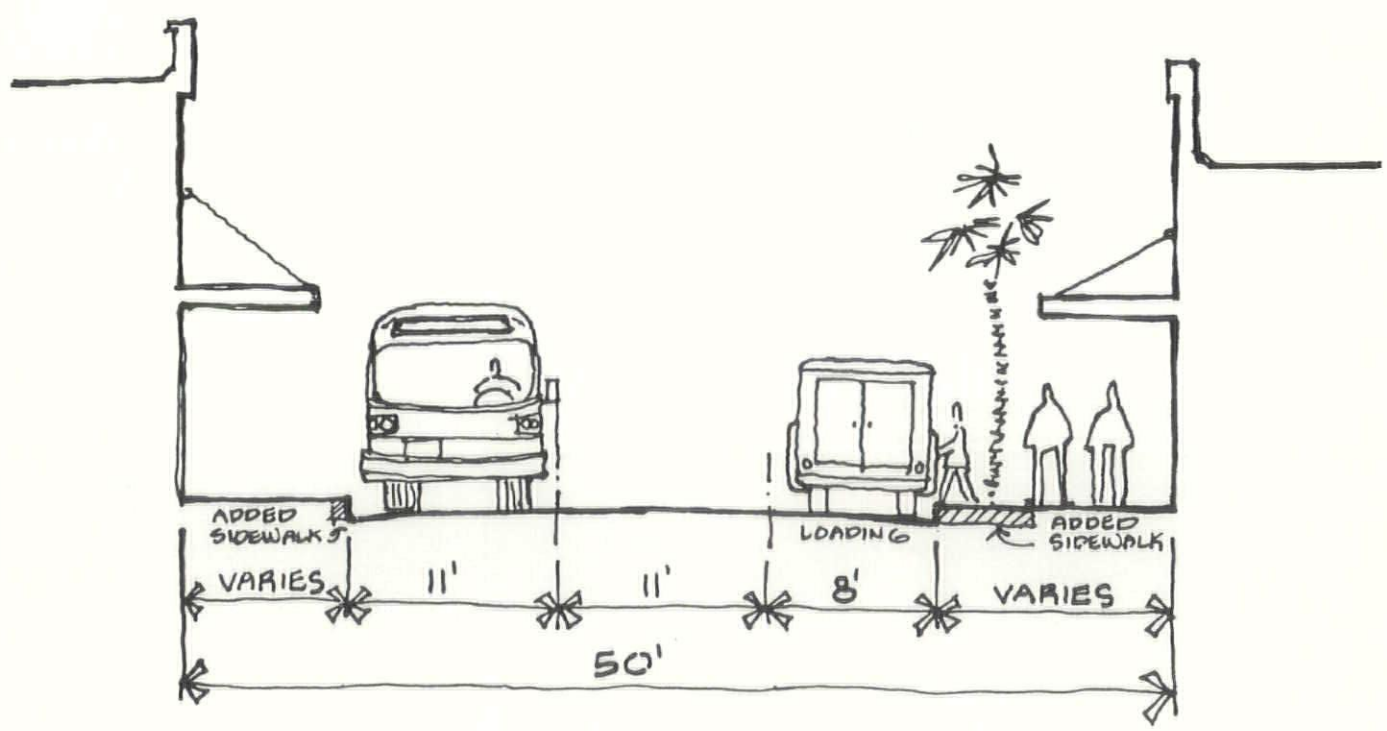
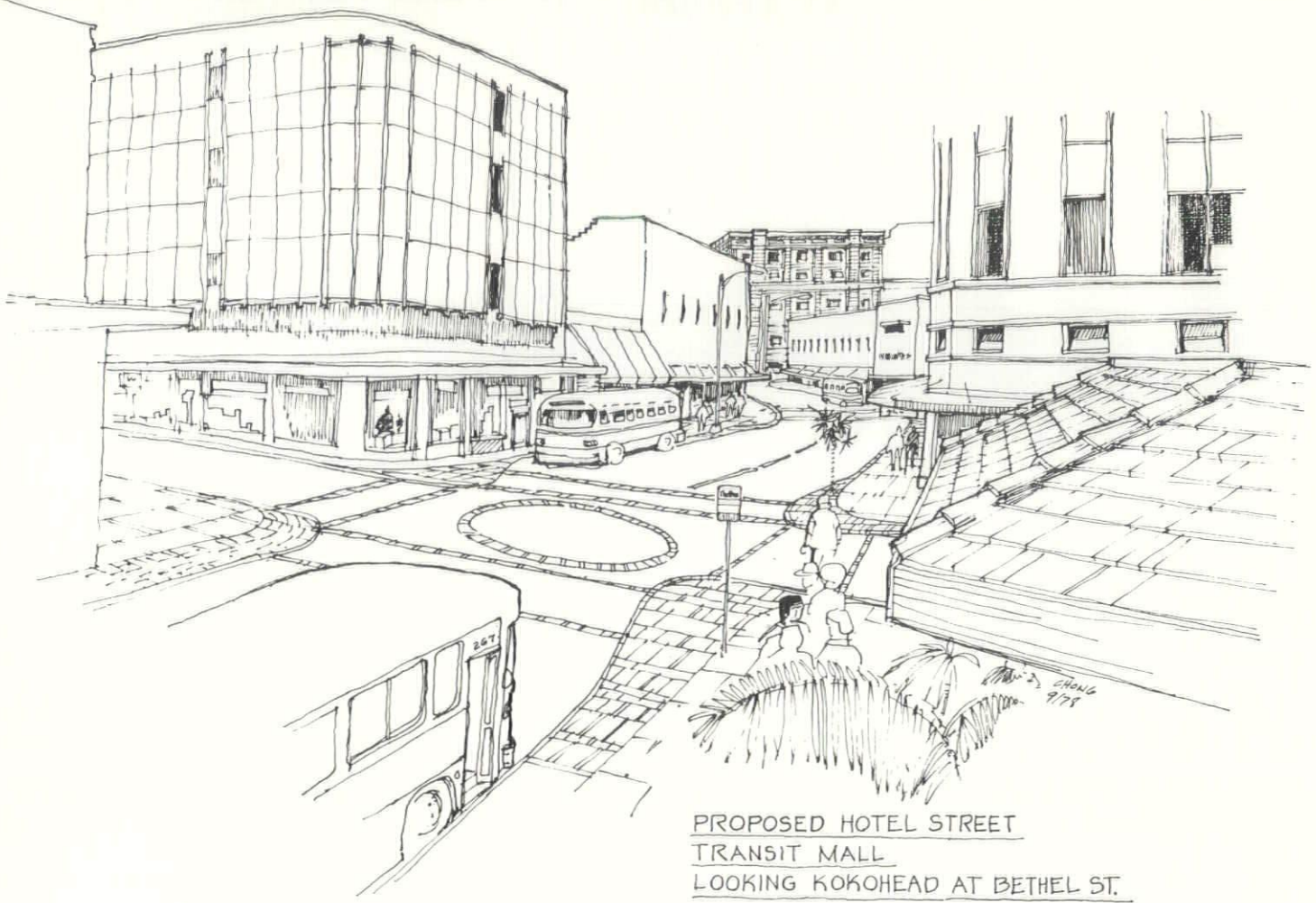
**Step 1**—Review planning goals, objectives and policies of the Development Plan and for the City's transportation plan; seek approvals and funds to pursue Hotel Street mall from local and Federal governments; prepare an EIS and coordinate with various groups and agencies.

**Step 2**—Develop design/construction plans and construct mall.

**Step 3**—Develop mall operations plan and operate and maintain mall. HA







PROPOSED HOTEL ST. TRANSIT  
MALL



# Pioneer Architects and Builders of Honolulu—Part II

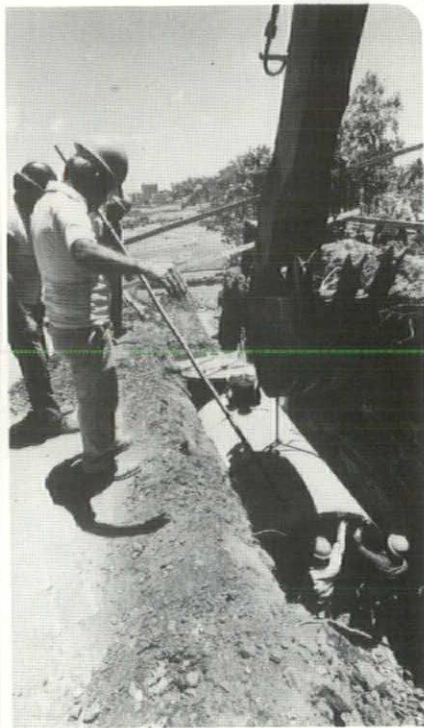
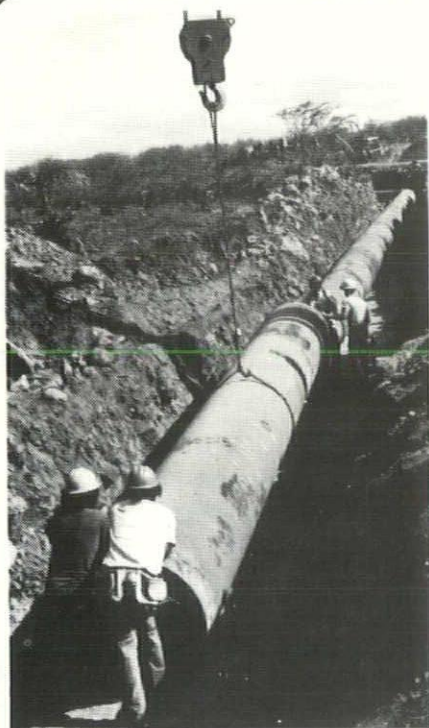
Continued from Page 13

tural practice over nearly a century it will appear that Honolulu was not very different from most American

cities of fourteen thousand population. Not until the very end of the period was an individual able to

support himself by the practice of architecture alone; his work had to be combined with the construction business or some other dependable source of livelihood. The growing prestige of the architect in San Francisco and elsewhere caused the local builders to assume the title when advertising their goods. But it was really not until the close of the Monarchy in 1893 that Honolulu was able to underwrite the modern profession of architecture, which today gives it the most secure, convenient and handsome buildings it has ever had. **A**

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## Bibliography

<sup>78</sup> AH, *Interior Dept.*, Iolani Palace File, Stirling to Hawaiian Consul, Sydney, September 25, 1871. The plans cost \$1200. Rowe's address was 561 Pitt St., Sydney. Article signed "O.P." in *PCA* for June 6, 1874. This action provoked a complaint from another Australian architect, John Brierly, who wrote the King on October 27, 1871:

"... the study and preparation of designs for such a work is well worthy the attention of the whole architectural profession in the southern hemisphere of which there are many worthy and talented members in each of the colonies ... why should your noble country be deprived of the benefits of such talent ..."

For a documented essay on the Palace and its architects see Charles E. Peterson, "The Iolani Palace and the Barracks," *American Notes, JSAH*, Vol. XXII, No. 2 (May, 1963), pp. 91-103.

<sup>79</sup> Lishman was born in Horsely, Northumberland, England, April 17, 1831. (*Hawaiian Star*, May 13, 1902.) He had been living in Australia for many years according to an article in the *Evening Bulletin* for May 12, 1902. He was naturalized at Honolulu in 1876 (*Nat. Book L*, p. 26).

<sup>80</sup> An article in *PCA* for June 6, 1874 contradicted an article in the issue for May 2, 1874, giving Lishman credit for the "fine proportions and artistic finish of the building."

<sup>81</sup> AH *Cabinet Council Minute Book*, [CCMB] Meeting April 17, 1874.

<sup>82</sup> *PCA*, July 10, 1875.

<sup>83</sup> *HG*, Oct. 29, 1897.

<sup>84</sup> *PCA*, April 16, 1881.

<sup>85</sup> *Friend*, Feb. 1891, p. 135; July 1891, p. 55; Jan. 1893, p. 6. The architect was a Mr. Bordwell. A George A. Bordwell of New York (1850-1900) arrived in San Francisco in 1855 and is perhaps the man. (Harold Kirker, *California's Architectural Frontier*, San Marino, 1860, p. 204.)

<sup>86</sup> Part of this data was furnished to me in 1946 by Miss Margaret Lishman of Honolulu, the architect's daughter, and part by the obituaries in the *Evening Bulletin* for May 12, 1902 and the *Hawaiian Star* for May 13, 1902.





## Princess Ruth House

<sup>87</sup>He is listed in the San Francisco directories from 1867 to 1874.

<sup>88</sup>*Friend*, August, 1876.

<sup>89</sup>*PCA*, Oct. 28, 1876.

<sup>90</sup>*PCA*, Oct. 27, 1877.

<sup>91</sup>*Ibid.*, Nov. 24, 1877. This building still stands.

<sup>92</sup>*Ibid.*, Jan. 26, 1878.

<sup>93</sup>*Ibid.*, June 22, 1878.

<sup>94</sup>AH, *Interior Department Letters*, Letter to Baker, March 12, 1879.

<sup>95</sup>CCMB, July 31, 1879. See also *Ibid.*, May 20, 1879.

<sup>96</sup>*Friend*, March, 1880. This account was written mainly from manuscript files from AH, "Iolani Palace File." Several interesting phases of the story are not covered in the documents examined. An unhappy postscript to Baker's Honolulu career may be found in the *Advertiser* for Jan. 1, 1881, in which it was claimed that his buildings were failing because of inferior materials. This article lists "the premises of Messrs. Bolles & Co., Tregloan, and Dillingham & Co., also the corner store which forms part of what is known as Brewer & Co.'s block," as buildings built by Baker. None of his drawings have been preserved.

<sup>97</sup>Wall was born in Dublin, Ireland, on Dec. 23, 1827, according to Dr. Alford Wall, son of the architect. Passenger lists show that a Charles Wall arrived from San Francisco on August 24, 1876, *Friend*, Sept., 1876. This may be the same man. The Honolulu Directory of 1880-81 lists his office as at 21 Merchant Street and his residence at 119 Beretania St.

<sup>98</sup>HG, March 31, 1880.

<sup>99</sup>*PCA*, June 4, 1881.

<sup>100</sup>*Ibid.*, Sept. 24, 1881. Politically, this was a very hectic period.

<sup>101</sup>*PCA*, July 17, July 30, 1880, Jan. 15, 1881. The size was 62'8" x 120'. M. Forsyth Grant, *Scenes in Hawaii or Life in the Sandwich Islands*, Toronto, 1888, p. 18.

<sup>102</sup>*PCA*, May 28, Sept. 3, 1881. The brick church stood for only a dozen years, to be destroyed in the Chinatown Fire of 1900.

<sup>103</sup>*Cornerstone*, 1881. *Ibid.*, April 16, 1881.

<sup>104</sup>*Ibid.*, May 21, 1881.

<sup>105</sup>*Ibid.*, Dec. 30, 1884.

<sup>106</sup>*McKenny's Hawaiian Directory*, San Francisco, 1884.

<sup>107</sup>Moore's name appears in the San Francisco directories from 1864 to 1881 first as a carpenter, then a foreman, then partner in a planing mill.

<sup>108</sup>*PCA*, Feb. 2, 1881.

<sup>109</sup>HG, Aug. 6, 1879 states that construction had started.

<sup>110</sup>Died in Honolulu, Oct. 30, 1889. *Friend*, November, 1889.

<sup>111</sup>*PCA*, July 2, 1881, Feb. 11, 1882.

<sup>112</sup>*Ibid.*, Nov. 2, 1881. See also *Saturday Press* for Nov. 5, 1881.

<sup>113</sup>*PCA*, Dec. 10, 1881.

<sup>114</sup>*PCA*, July 1, 1882.

<sup>115</sup>Page arrived from San Francisco on the *Grace Roberts* Oct. 7, 1878. (*Friend*, November, 1878.) The cornerstone was laid for the Masonic Hall on January 8, 1879. The building was "cemented and finished in an elegant style." (*HG*, January 8, 1879.) The letter inviting Page to submit sketches for the Palace is dated May 15, 1879. (*Interior Department Letters*, MS, AH.) He departed on the *Australia*. (*Friend*, December, 1879.)

<sup>116</sup>*Daily Hawaiian Herald*, Sept. 4, 1866.

<sup>117</sup>He spoke of his father's making farm carts in Pennsylvania. (*Transactions of the Royal Hawaiian*

*Agricultural Society at Its First Annual Meeting in August, 1851*, Vol. I, No. 2, Honolulu, 1851, p. 117.) Torbert was a vice-president of the Society for Maui, (*Ibid.*, p. 14) and won prizes for sugar, syrup and Irish potatoes. (*Ibid.*, Vol. I, No. 3, pp. 18, 19.) Among his plantation activities was a considerable amount of land surveying. (See Edward Perkins, *Na Motu*, New York, 1854.)

<sup>118</sup>AH, *Interior Department File, Hawaiian Hotel*. "Statement of Account with C.H. Lewers, Supt. July 15, 1871." The amount was \$150.00 as opposed to \$42.50 paid to Osborne for plans.

<sup>119</sup>HG, Dec. 20, 1871.

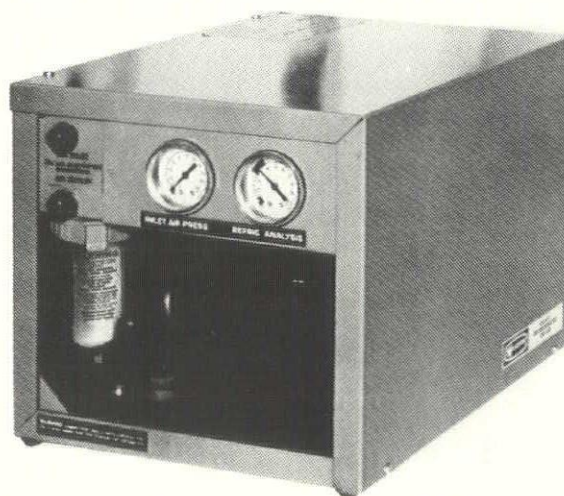
<sup>120</sup>*PCA*, July 2, 1881, July 1, 1882.

<sup>121</sup>F.M. Husted, Pub., *Directory and Handbook of the Kingdom of Hawaii*, San Francisco, 1892, p. 7.

<sup>122</sup>This was presumably T. Palmer Located at 518 Alakea Street in 1896. (B.L. Finney, pub., *Directory and Reference Book of the Hawaiian Islands*, 1896-7, p. 476. Ripley and Dickey were located at 411 Fort Street in 1896. (*Ibid.*)

"With headquarters in the Boston Building, the partners designed the Hilo Public Library, Hawaiian Trust Company Building, Central Y.M.C.A. and the National Guard Building in Honolulu, also various buildings in the islands . . . About 1920 Mr. Ripley returned to California, and during his few remaining years carried on work under his own name in Oakland." (Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)*, Los Angeles, 1956, p. 513.)

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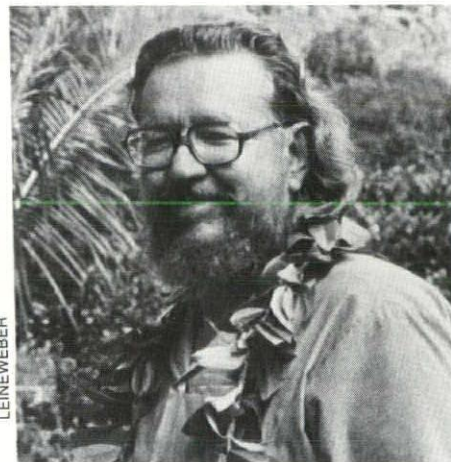
## CONVENTION

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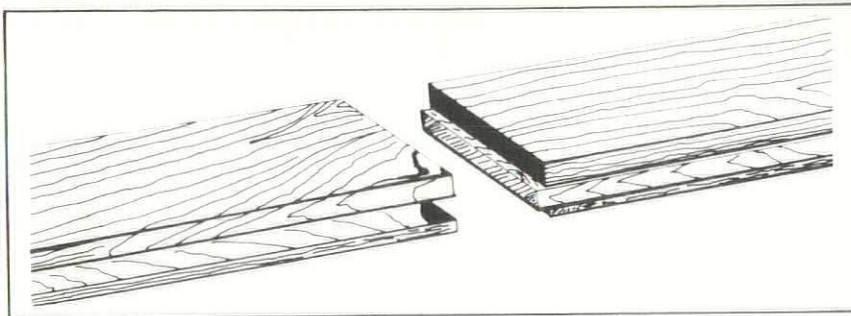
CHONG

(From Left) Elmer Botsai,  
Alan Holl, Harry Weese



LEINEWEBER

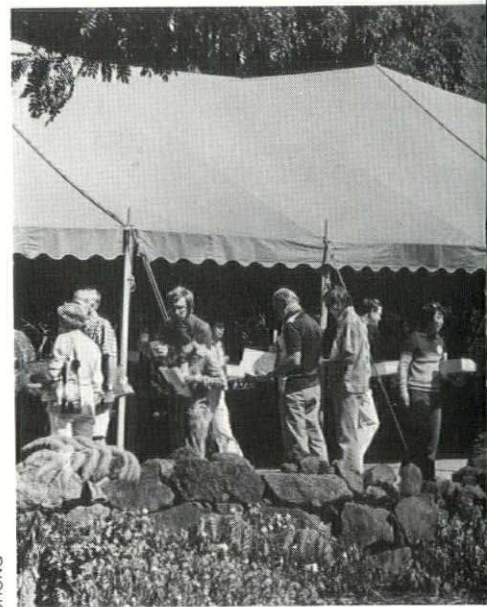
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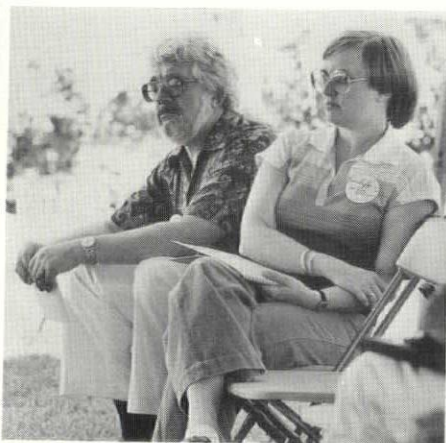
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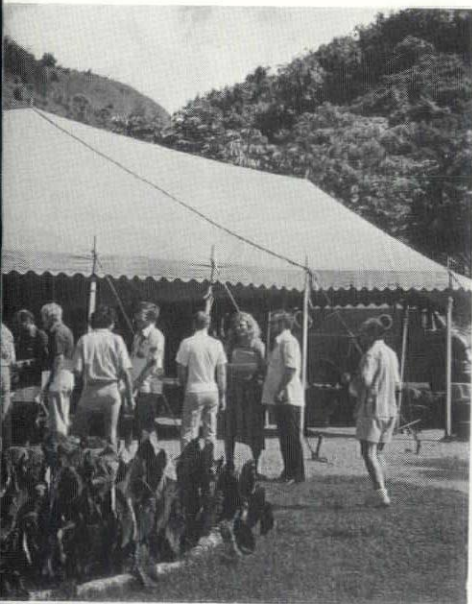




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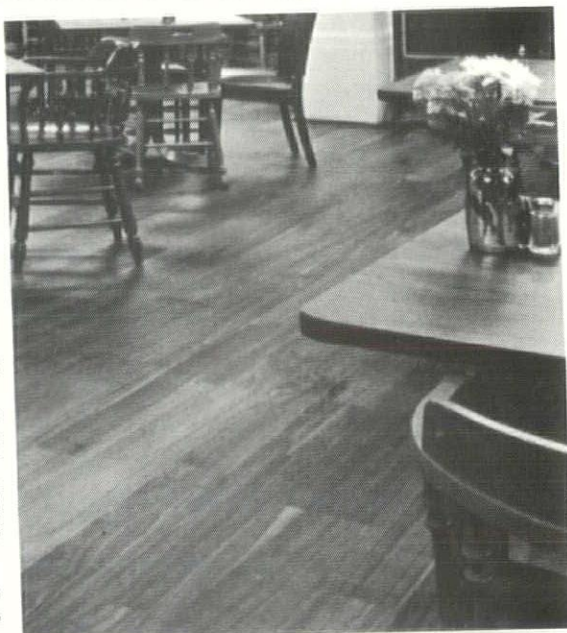
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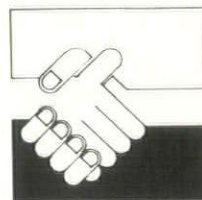
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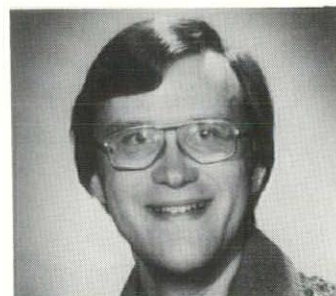
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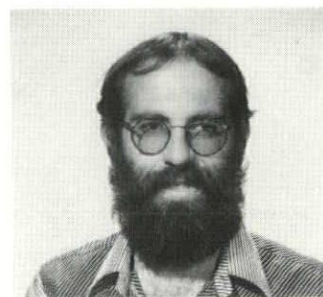
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**BRADFORD C. MEYERS.** Associate-Member; Lyon Associates, Inc. B. of Arch., Arizona State University; B.S. Business, Bradley University. Spouse: Patricia. Children: Eric 6, Karl 3 months.

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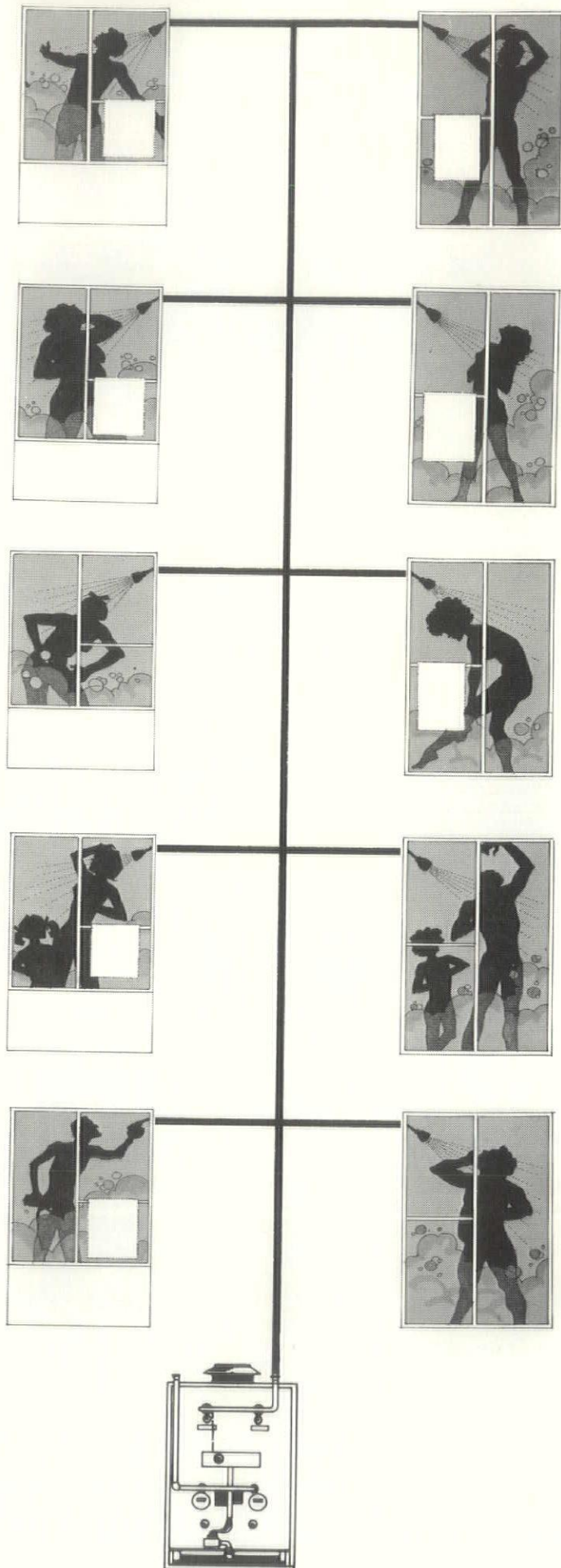
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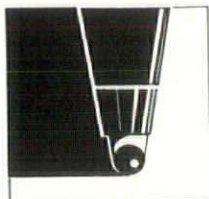
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commentary/letters

# Modern Literary Esthetics— For Architectural Translation

by EMILY ZANTS, Ph.D.  
Student Member HS/AIA

What has happened in the modern novel that could be of interest to architects? Just as doormen and elevator operators have disappeared from buildings, biographical characters have disappeared from the modern novel. Just as the visitor entering a new building has to figure out how to get in and how to find the person he seeks without any human assistance, so the reader of the modern novel has to figure out what is happening without any character or narrator to explain it to him.

Leaving the reasons for the disappearance of characters and doormen aside, let us consider the principle means now used by literature and architecture to engage the reader or user in the art: form. Form in the modern novel is fairly straightforward: it is circular and polyphonic rather than linear. Description is the principal means of communicating it to the reader.

By description, I do not mean traditional imagery. Imagery on buildings is quite old; description in the novel began only in the eighteenth century with Rousseau. I probably understood this phenomenon only recently when Gus Ishihara remarked that in Japanese novels there is almost no description because none is necessary. There is a common frame of reference known to every reader, so there is no need for description.

Jean-Jacques didn't like the social frame of reference of the eighteenth century, so he had to describe something in order for the reader to grasp the new frame of reference, one that brought in the French Revolution. Then no one had a common frame of reference in the Occidental world, and all writers had to start describing in order to communicate.

The modern novel has found that description cannot be only a frame of reference, but that it must engage the reader (user) in creat-

ing his own frame of reference if a new reality is to be meaningful in the sense that that individual has experienced it as part of his own real world, that is, his own frame of reference for making decisions and judgments as opposed to just understanding what is meant objectively while remaining divorced from it personally and subjectively. When the work becomes part of his own experience, he can no longer feel indifference toward it.

One of the most revealing analyses of the nature of vital experience is undoubtedly Marcel Proust's theory of involuntary memory captured in the famous scene of the taste of a "Petite Madeleine," a biscuit, in a cup of tea. Any physical sensation occurring in the present is capable of awakening similar past sensations along with the emotions experienced with those past sensations. This principle leads Proust to metaphor as the means of communicating a new statement to the reader.

qualities it possessed which were common to both an earlier day and the present moment, qualities which were independent of all considerations of time." Because the present is the only time conceived spatially, juxtaposing the past with the present mobilizes it, provoking a new awareness of the past as it informs the present.

Michel Butor provides another clue for making space dynamic. He defines dynamic places as lived spaces which are "not at all the geometric space whose parts are exclusive of one another. Every spot is the focal point of a horizon of other places, the point of origin of a series of possible routes passing through other more or less determined regions." Since a place treated in its state of becoming—of present time spatialized in a point—retains all its possibilities of past and future; it is subject to any interpretation.

All relationships having been turned loose, a reorientation can

---

**"Truth—and life too—can be attained only when, by comparing a quality common to two sensations, we succeed in extracting their common essence and in reuniting them to each other, liberated from the contingencies of time, within a metaphor."**

---

Comparing various happy moments with one another, Proust found that he felt them "as if they were occurring simultaneously in the present moment and in some distant past . . . leaving [him] uncertain in which period [he] was." What he enjoyed were "the

take place and the participant can assimilate a new reality, a new form of existence. In many new novels, this "place" is central to the action, often even a void, a blank page in the story, left for the reader to fill.

Another way to make the transi-

(Continued on Page 26)

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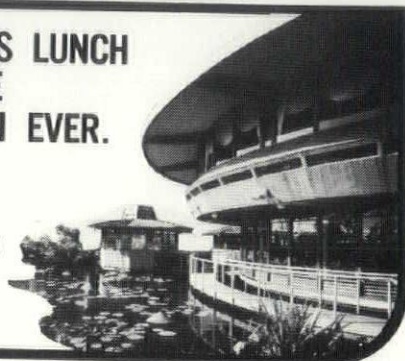
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## Modern Literary Esthetics...



Continued from Page 24

tion between what is identifiable (the familiar) and the new frame of reference one seeks to create (namely, the sense of the novel or the building), is what Proust calls metaphor. "Truth—and life too—can be attained only when, by comparing a quality common to two sensations, we succeed in extracting their common essence and in reuniting them to each other, liberated from the contingencies of time, within a metaphor."

Finding the metaphor is the real achievement of any great artist. Did I.M. Pei find it in the trapezoidal form of the East Building of the National Gallery? A suggestion I throw out by way of an architectural example.

took a Faulkner and a Hemingway to pull the French out of Existentialism and into an interesting 1960s. Now you need to be a computer to read their novels. In the 1970s the French lost touch with the emotions and physical sensations Proust had so carefully outlined as the key-stone to frames of reference, to the involuntary memories that were keys to happiness and to one's sense of being.

Louis Sullivan had not lost touch with them, nor had Frank Lloyd Wright. Michel Butor uses Sullivan's *Autobiography of an Idea* and the Chicago School in a battle with the New York Beaux Arts School over the Chicago World's Fair where, because of the importation

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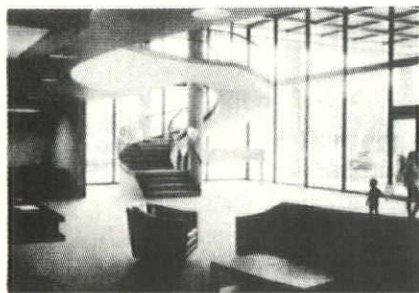


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**"Louis Sullivan had not lost touch with them, nor had Frank Lloyd Wright. Michel Butor uses Sullivan's *Autobiography of an Idea* and the Chicago School in a battle with the New York Beaux Arts School over the Chicago World's Fair where, because of the importation of European ideas, American architecture died—according to Sullivan, for at least 50 years."**

The true architect or designer is the one who can discover the link between the memories that provided a sense of identity and a new form. By means of association, juxtaposition, or metaphor, an old style of life and identity may be transformed into a new style and identity.

A word of caution—unnecessary perhaps because Americans tend not to fall into the Frenchman's favorite trap: intellectualization. It

of European ideas, American architecture died—according to Sullivan, for at least 50 years. Butor is an avid enthusiast of America, while perceiving the faults along with the greatness, and recognizing just how many of those faults are European descendants.

Beware of losing touch with sensations and emotions. And before you argue the point, try to read an avant-garde French novel of the 70s! **FA**

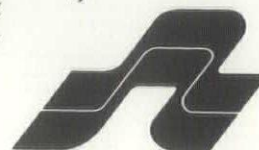


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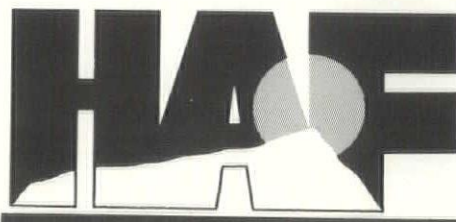
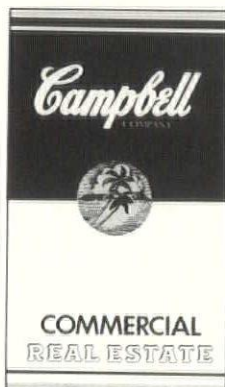
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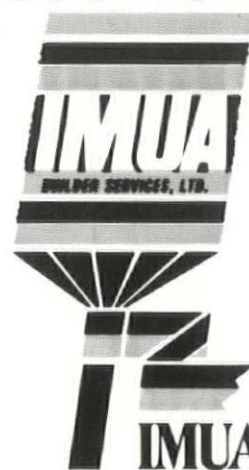


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